SAN FRANCISCO ART ASSOCIATION
BULLETIN
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770 OCEAN AVE., *by John Haley,* awarded San Francisco Art Association Second Prize, Second Annual Watercolor Exhibition

Watercolor Show Reviewed

By JOSÉ MOYA DEL PINO, *Chairman, Jury of Selection and Jury of Awards*

Watercolor, transparent or opaque, is a light, charming, and spontaneous medium that has great appeal for the artist on the Pacific Coast. Proof of the excellence of the work being done here is this present watercolor show sponsored by the San Francisco Art Association now being held in the San Francisco Museum of Art.

Approximately 500 works were submitted to the jury of selection. With a given space, whose limitations required the acceptance of not more than 100 paintings, the jury was faced with a real problem. It was a drastic one, for the standard of excellence was high and the contributions quite varied in approach. The first step was to limit the representation of the jurors themselves to but one work apiece. And then we decided, because we were using for the first time the ingenious mechanical voting machine devised by Mr. Clapp, Director of the Oakland Art Gallery, to be unhurried and to give each work the benefit of our doubt. We therefore held a second meeting for the judging of "doubtful" pieces.

The system of mechanical voting presents some obvious advantages. Endless discussions and arguments are eliminated. Works are judged absolutely upon their own merits without any regard for personalities and each juror arrives

(Concluded on page 2, col. 2)

Anne Bremer Memorial Library Dedicated

By Mildred Rosenthal

The San Francisco Art Association honored the memory of Anne Bremer, California painter, when the Anne Bremer Memorial Library, founded by Albert Bender, was formally dedicated on the afternoon of October 23.

Old friends, who had known Anne Bremer, and artists whose recognition of her influence has never wavered, were there to greet her loyal kinsman and to express their appreciation for his consistent generosity to California artists and students.

To most of our younger artists Anne Bremer lives chiefly through the yearly awards given in her name. But the artists of her own generation have always acknowledged her progressive and vigorous approach at a time when most painters were still under the spell of the "Mauve Decade". In these years when our California landscape was usually delineated in grays and browns, when the vogue was typified in the Annual Exhibitions by the number of canvases entitled "Gray Day" (and indeed they were very gray), Anne Bremer struck a fresh note. Whistler's Nocturnes were dominating the scene, and portraits, still life and landscapes were alike sharing his influence.

But we can remember, as a student, roaming through the galleries of the Art School, then situated on Nob Hill, and occasionally running across a still life of marigolds that sung or a landscape of pine trees whose roots dug deep into the ground. And the name of the artist in the corner was usually Anne Bremer. She had gone to Paris, had found and studied and digested the Modern Movement (of which we were still unaware) and in the spirit of the moderns she had come home again to paint. It is significant that when, in 1931, the San Francisco Society of Women Artists invited a group of New York women painters and included also early California women painters in their Annual Exhibition, held at the Palace of the Legion of Honor, Anne Bremer's paintings seemed for the first time to be in the company of her contemporaries. The freshness and vitality of her canvases displayed were commensurate with anything painted 25 years later.

The Anne Bremer Memorial Library at the California School of Fine Arts contains a magnificent collection of art books, art periodicals and reproductions, to which Albert Bender is always making invaluable additions. It serves as an inspiration to the artists of the community quite as much as to the students of the school to whom it has been given. The room itself, exquisitely situated overlooking the Bay, is an ideal refuge for thought and study. The recently completed frescoes by Ray Boynton, Victor Arnautoff, William Hesthal, Ralph Stackpole, Gordon Langdon and Fred Olmsted, and the over mantel bas-relief in gold leaf by Jacques Schnier, help to make this library one of the most distinguished rooms in our community.

The reception to Albert Bender and the dedication of the library were sponsored by the Board of Directors of the San Francisco Art Association.

Watercolor Show Reviewed

(Concluded from page 1)

independently at his own conclusion. But, alas, it also has the vice of its virtue. Being mechanical, it is devoid of that human element that often salvages a painting which in the end works for the good of the exhibition. Also, reaction to the spontaneous impression is apt to be overemphasized, and the striking has more chance of appreciation than work more delicate and subtle. Conscious of this tendency, I present the use of the voting machine for discussion among the artists, because its future employment should be properly appraised in its undoubted value but also in its possible limitation.

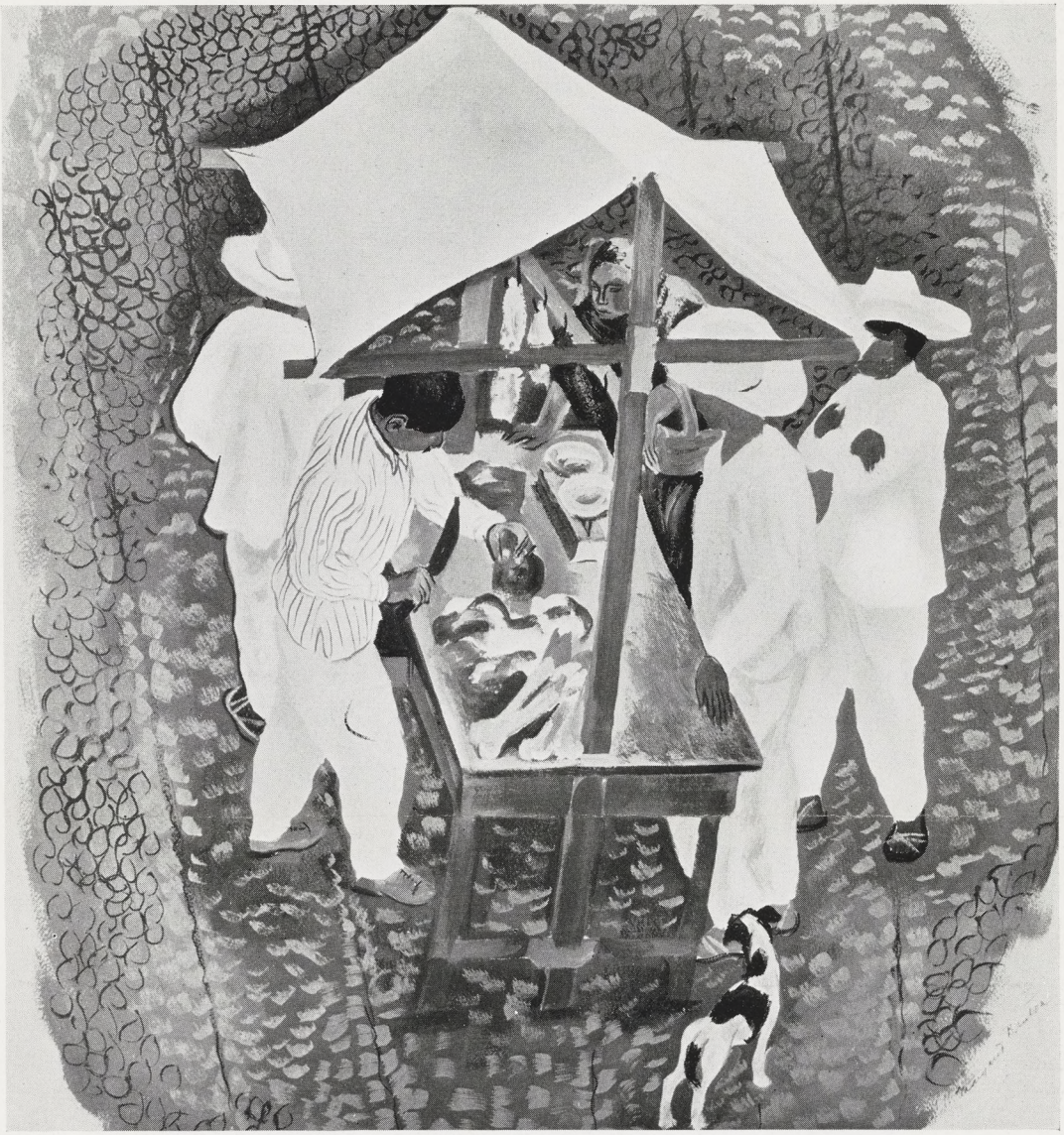
Nevertheless, the jury is most thankful to Mr. Clapp for the courteous lending of the machine.

Now, turning to the show. With the necessity of choosing so few pieces from among so many entries, naturally some works of certain merit had to be left out, but the show as it stands presents a high standard of quality throughout.

Apart from prize winners, all of them superior examples in their separate approaches to their respective media, the highlights of the show are, in my opinion, Lee Blair's beautifully handled "Eureka", William Gaw's strong interpretation of "Trees", Ray Boynton's delicate and well-organized pastel, Jane Berlandina's striking guache, Frank Bergmann's satirical collage, Maurice Logan's dexterous "Storm Day", Zakheim's very personal interpretation of a "Medical Seminary", Arnautoff's deeply accented flower piece, Tom E. Lewis' "Street Scene", and Robert Howard's dream-like quality in his "Fisherman in a Tornado".

Outstanding names among comparative newcomers are James Dixon, who recently had a remarkable ensemble of his works at the Palace of the Legion of Honor, and Olmsted, with a sensitive watercolor, small in size but large in conception and design.

However, it is impossible to mention every work worthy of attention. We honestly are very enthusiastic over the exhibit and trust our enjoyment will be shared by many.



MEAT FOR SALE, *by Margaret Bruton*—San Francisco Art Association Second Annual Watercolor Show.

Prize Awards, Art Association Second Annual Watercolor Exhibition

1. Anne Bremer Memorial Purchase Prize for Watercolor, $100, donated by Mr. Albert M. Bender for a watercolor, to become the property of the San Francisco Art Association.

Awarded to Margaret Bruton for *Night Fiesta.*

2. San Francisco Art Association Purchase Prizes:

First prize of $50 awarded to Dong Kingman for *Church.* Second prize of $25 awarded to John Haley for *770 Ocean Avenue.*

3. Artist Fund Prize of $50, open only to members of the San Francisco Art Association.

Awarded to George Post for *Fisherman.*

Members of the Jury of Awards were: José Moya del Pino, Chairman; Ralph Stackpole, Marian Simpson.

The exhibition contains 97 watercolors, temperas and pastels by 75 artists. It will remain on view until December 6th.

The San Francisco Art Association Second Annual Exhibition of Graphic Art will be held in the Museum in January.

San Francisco Art Association Bulletin
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San Francisco will celebrate the opening of the San Francisco-Oakland Bay Bridge on November 12th. The ramps of the bridge reach almost into the very heart of our business district, the towers and suspension spans are visible from nearly every portion of our city. But those who would "decorate" the main thoroughfare of San Francisco are not content to let this magnificent engineering project speak for itself. Into the heart of Market Street have been erected festoons with the appearance of tin-foil held in space by uprights that resemble oversized pipe cleaners. This conception of the bridge would be amusing were it not in such bad taste.

Is there not an Art Commission in San Francisco? Is there no group that can suggest or advise civic decoration?

* * *

The Gauguin catalogue, published by the San Francisco Museum of Art for the recent Gauguin Show, has been selected for the 1936 exhibition of "Fine Commercial Printing of the Year" and has been awarded the "Certificate of Merit", the only award given by the Institute of Graphic Art in this exhibition. It is rarely a Museum catalogue receives such recognition and the Bulletin congratulates the Museum as well as Messrs. Taylor & Taylor, who printed it.

* * *

A series of foreign motion pictures, including *The Cabinet of Dr. Caligari,* circulated by the Museum of Modern Art Film Library, New York, will be given at the San Francisco Museum of Art beginning about January 15, 1937. Admission will be by subscription of $2.50 as last season.

* * *

The students of the California School of Fine Arts will hold their first Annual Christmas Exhibition, opening December 4th.

The Exhibition will be juried and hung by the students, but the faculty has been invited to serve as a jury of awards.

Prizes will be awarded for each department of the fine and applied arts.

Carnegie International

In a letter to the Bulletin, pertaining to her recent visit to New York, Dr. Morley wrote:

. . . . .

You asked me to write a few lines about the Carnegie International which I saw just before its formal opening. It is a smaller exhibition than usual, representing fewer countries, but it is also a stronger show generally. As usual, in trying to represent a cross-section of what actually is going on it straddles between the conservative and progressive movements so that it lacks unity to an extent. I thought the American group especially good this year as compared with the other countries, and I was especially struck by the vitality and vigor of this group in general. The Kroll that received first prize I noted particularly because it seemed to me outstanding among his recent works, though at the time I did not know of the jury's decision. Of the European sections France still leads in sound painting and style, but definitely has less of vital importance to say than the Americans in general.

It may interest you also that there is every indication of more activity in the art market than there has been for years, and though Old Masters are in great demand, the buying of contemporary American art seems to be encouragingly lively.

I also saw the W. P. A. exhibition at the Museum of Modern Art. Though there was not a great deal of work that one could speak of as outstanding, the general level was remarkably high. That the general standard of production is so fine seems to me most significant for it is under such art conditions that exceptional artists are bound to appear sooner or later.

. . . . .

—GRACE MCCANN MORLEY.

* * *

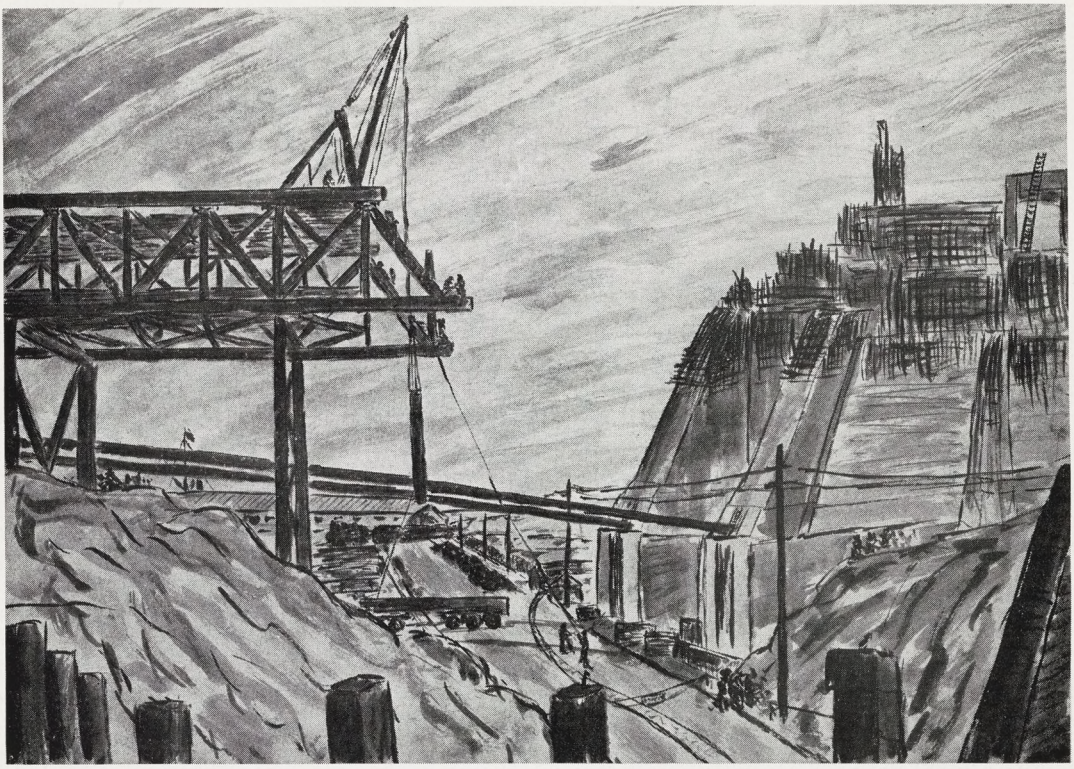
Competition

The Treasury Department announces a competition for mural decoration in the post-office of San Pedro, California.

The mural will consist of one panel 41′ 9″ wide by 6′ 9″ high with a total approximate area of 294 square feet. The sum of $4,900.00 will be paid for it. The competition is open to any artist of California, Oregon, Washington, Nevada, Idaho and Montana.

Further information may be obtained by writing Mr. Bernard Roufberg, Secretary of the Committee, Los Angeles Museum, Exposition Park, Los Angeles, California.

Fuller description of the competition and blue prints are on file in the library of the San Francisco Museum of Art.



"Meeting of Steel and Concrete" (Wash Drawing), *by H. Oliver Albright,* now showing at the S. F. Museum of Art. The exhibition of wash drawings of the San Francisco-Oakland Bay Bridge, its anchorages and environs, by H. Oliver Albright, holds interest from an historical as well as artistic standpoint. In the delicate yet vigorous medium of wash on Japanese paper Mr. Albright has recorded the drama of the bridge project with sensitiveness and skill.

Active Artist Members to Name New Directors

A meeting of the Active Artist Membership of the San Francisco Art Association will be held on November 17th, 8:30 p. m., at California School of Fine Arts.

The purpose of the meeting is the election of two names of prospective directors to serve on the Board of Directors of the Association. These names shall be handed to the nominating committee and placed on the regular ticket for the annual election in December. All active artist members are urged to be present.

* * *

New Members

Lay Members

Mrs. Garfield D. Merner, Mr. and Mrs. Paul Bissinger, Mrs. Alfred Ehrman.

Active Artist

Mr. Ray Bethers, Miss Leah Rinne Hamilton, Mr. William Hyde Irwin.

Associate Artist

Mrs. Margaret Caveney, Mrs. George Normoyle, Miss Elizabeth Small.

Alumni Association to Meet

The Alumni Association of the California School of Fine Arts announces a dinner and exhibition of members' work, Thursday, November 19th, 6:30 o'clock, at the California School of Fine Arts.

Suggestions for president to succeed Ray Boynton, retiring, will be part of the evening's business.

The Board of Directors of the San Francisco Art Association at their regular meeting on Thursday, October 15, approved a resolution which makes students of the California School of Fine Arts eligible for Associate Artist membership in the San Francisco Art Association after two years of attendance in the Art School (providing names are sponsored by two artist members of the Art Association).

The resolution further provides that any person eligible for alumni membership who becomes an Associate Artist member of the Art Association shall automatically become a member of the Alumni Association by the transference of one dollar of his Art Association dues to the Alumni treasury.

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Current Exhibitions

Amberg-Hirth, 165 Post Street. Modern accessories for the home and individual, created by designers of East and West. New pottery by Jalanivich and Olsen. Christmas cards designed by local artists.

Art Center, 730 Montgomery Street. November 16 to November 28, 12 to 5 o'clock weekdays, recent paintings of Moya del Pino.

Bay Region Art Association. Second Annual Exhibition of the Bay Region Art Association—Oakland Art Gallery, from November 8th to December 8th, inclusive.

California Palace of the Legion of Honor, Lincoln Park. Continued through November: California Painting—Past and Present. Monthly Art Exhibition, by Californians.

Courvoisier Gallery, 133 Geary Street. October 19th-November 7th, Archipenko. November 9th-November 21st, Portraits in Oil by Murray Hoffman. November 23rd-December 5th, Oil Paintings by Caroline Martin.

De Young Memorial Museum, Golden Gate Park. Opening November 1st, Oils and Lithographs, Federal Art Project. Opening November 1st, Illustrations for Charles Dobie's book, "San Francisco's Chinatown," by E. H. Suydam.

Gelber, Lilienthal Inc., 336 Sutter Street. Pen and Ink Sketches of the Bay Bridge, by Una McCann.

Gump Galleries, 246 Post Street. November 9th-November 14th, American Paintings, in honor of National Art Week. November 16th-November 28th, General Exhibition of Paintings and Prints, with a special Thanksgiving Show of Floral Paintings.

Los Angeles Art Association—Art Gallery of the Public *Library*—Fifth Street at Grand Avenue. November 3rd to 13th, J. Duncan Gleason and Paul Lauritz, "Painters of the Sea."

Mills College Art Gallery. October 25th through December 2nd. Photographs by West Coast Artists. Ansel Adams Lectures, Sunday November 22nd, 3 o'clock. Sundays and Wednesdays, 2 until 5. Gallery Tours, 4 o'clock.

Oakland Art Gallery. Second Annual Exhibition of the Bay Region Art Association, November 8th-December 8th, inclusive.

Shell Oil Bldg., 100 Bush Street. Beginning October 30th, Marines by H. F. Jorgensen. Beginning November 13th, Watercolors by W. R. Cameron. Beginning November 27th, Photographs by C. E. Crompton.

San Francisco Museum of Art

American Forerunners of Contemporary Painting—Including important works by Eakins, Ryder, Homer, Duveneck, Bellows, Luks and many others—closing November 30.

Eleventh Annual Exhibition of the San Francisco Society of Women Artists—closing November 29.

Exhibition of the Northern California Chapter of the American Institute of Decorators—November 4-December 6.

Second Watercolor Exhibition of the San Francisco Art Association—November 6-December 6.

Wash Drawings of the Bay Bridge, by H. Oliver Albright—November 6-November 29.

Portrait Drawings of Bridge Celebrities, by Peter Van Valkenburgh—November 6-November 29.

American Artists Print Exhibition (lithographs, prints, wood-cuts)—November 18-December 1.

"America—1936," 100 Prints Circulated by the American Artists' Congress—December 1-December 31.

Albert M. Bender Collection of the San Francisco Museum of Art, including oils, watercolors, tempera, prints and sculpture—December 1-January 3.

Chinese Temple Hangings and Priests' Robes from the William H. Colby Collection—December 9-January 10.

Free Public Lectures

November 8, Sunday afternoon, 3 o'clock—*Living American Art,* G. L. McCann Morley.

November 13, Friday afternoon, 3 o'clock—*American Forerunners of Contemporary Painting,* John Stanton Brookes.

November 15, Sunday afternoon, 3 o'clock—*Decorators' Exhibition,* Miss Ada A. Renshaw.

November 16, Monday afternoon, 3 o'clock—*Comparative Study of Composition in Fine and Decorative Art,* Marian Hartwell.

November 18, Wednesday evening, 8 o'clock—*Watercolor Painting and Bay Region Artists,* G. L. McCann Morley.

November 22, Sunday afternoon, 3 o'clock—*Contemporary European Prints,* John Humphrey.

November 25, Wednesday evening, 8 o'clock—*Annual Exhibition of San Francisco Society of Women Artists,* Shotwell Goeller Wood.

November 29, Sunday afternoon, 3 o'clock—*Last Lecture on Women Artists' Exhibition,* Anne Dodge Bailhache.

December 2, Wednesday evening, 8 o'clock—*The Modern Interior,* Marian Hartwell.

December 6, Sunday afternoon, 3 o'clock—*The Albert M. Bender Collection,* Claudia Davis.

December 9, Wednesday evening, 8 o'clock—*Public Preview for Exhibition of Temple Hangings and Priests' Robes,* with informal talk.